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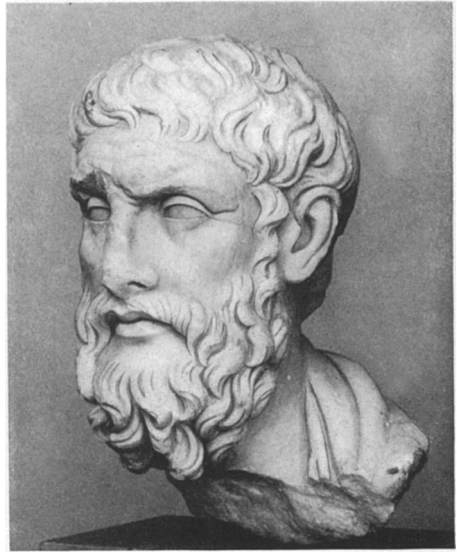
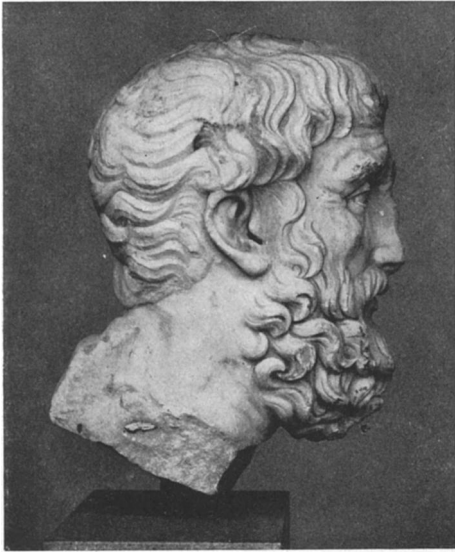
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A HEAD OF EPICURUS

IN the last number of the Bulletin an account was given of an important bronze statuette, representing the philosopher Hermarchos, which was purchased by the Museum in 1910. By exceptional good fortune we have since been able to acquire

man. For though the Epicurean philosophy degenerated in later times to sensualism, as we see it expressed in the poems of Horace, neither Epicurus himself nor his own teaching was of a sensual character, real happiness or peace of mind being attainable, according to him, only by complete independence of physical conditions. Such is



HEAD OF EPICURUS
GREEK, HELLENISTIC PERIOD

a hitherto unpublished portrait of his great predecessor Epicurus, the founder of the Epicurean philosophy, which has just been placed on exhibition in Gallery 11 on the first floor. This is a life-size head, of Pentelic marble, which was evidently intended for insertion in a statue, as the under surface is carefully finished in a curve, and shows no sign of attachment for a base. The features are those which have been made familiar through a number of extant portraits of Epicurus, all of which represent him in the later years of his life, when long physical suffering had made severe inroads on his constitution, and had possibly inspired the leading principle of his philosophy, that happiness is the chief end of

the man whom we see illustrated in this face, which is certainly not that of a sensualist, but on the contrary bears every external mark of unhappiness in its lines and furrows, yet through them all shows a lofty character and the patient temperament of the philosopher.

Epicurus was born in the year 342 B. C., and died in 270 at the age of seventy-two. The surviving portraits not only show him at nearly or quite that age, but also illustrate the realistic tendencies of the art of the period. Of these portraits Bernoulli gives a list of nineteen¹ (of which two are possibly modern), and a number of others which are of more or less doubtful attri-

¹ Griechische Ikonographie II, pp. 122 ff.

bution. All of these are busts. The standard among them is the double bust of Epicurus and Metrodorus, inscribed with their names, which is in the Capitoline Museum, Rome; and to this ours bears such a striking resemblance that, although they differ in slight details, both are clearly derived from the same original, unless one be a copy of the other. The latter conjecture does not seem impossible, because the workmanship of our head is of such a masterly character as to show it to be not only Greek, but Greek of a high order of merit as compared with other known works of the third century, while the fact that it formed part of a statue is an indication that it was of more than ordinary importance as a portrait. At all events it is a fine example of the portraiture of the Hellenistic period, and in spite of the injury to the nose and the right brow, the surface as a whole is in an exceptionally brilliant state of preservation.

E. R.

THE MODEL OF THE PARTHENON

IN order that the model of the Parthenon should be better seen by visitors, the clumsy glass case by which it was covered has been removed and a glass screen, 17 inches high, substituted, which serves as a protection but no longer obstructs the view. The interior also can now be properly examined, since it has been lighted by an electric bulb, which supplies enough light to distinguish the objects inside.

Mr. Charles Chipiez's reconstruction of the interior, illustrated in this model, is partly based on positive evidence, partly conjectural. The Parthenon, like other Greek temples, consists of a pronaos or vestibule, an opisthodomos or back chamber, and cella or sanctuary proper. But the distinctive feature of the Parthenon is that the cella is divided into two halls or chambers, which were separated by

a solid wall and had no communication with each other. Of these the western was the smaller and seems to have been used as a storeroom for sacred objects. Mr. Chipiez has made no attempt to show the interior of this chamber, and has represented the door leading into it as closed. The eastern hall was by far the more important. Here was placed the famous cryselephantine statue of Athena by Pheidias. The spot occupied by its base can still clearly be seen on the pavement of the Parthenon. The reconstruction of the statue itself is rendered possible by a long description of it by Pausanias and other writers, and by a number of late copies. There is also clear evidence for the presence of the screen which encloses the space containing the statue, and for the division of the chamber into three aisles by two rows of Doric columns, since traces of both the screen and the columns can still be seen on the pavement. These columns were too slender to reach to the top, and it is therefore probable that a second row was superimposed for the support of the ceiling, as shown in the model. From inscriptions we learn that wreaths, bowls, beakers, and other vessels of various metals were kept in the Parthenon.

The method of lighting this temple has been the subject of much discussion. The old idea that the Parthenon was hypæthral, that is, had an opening in the ceiling, has been definitely abandoned. Dörpfeld and others hold that the only daylight came through the large entrance door. The method adopted in our model is the introduction of light through a clerestory, a theory which was first advanced by Ferussou. Its inadequacy is clearly illustrated by our model.

For a discussion of the coloring of the model, see the Museum Catalogue of the Collection of Casts, No. 476.

G. M. A. R.